

CD2010--109



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

WIND & BRASS

**University of Toronto Wind Symphony**

Jeffrey Reynolds, conductor

**Sunday, December 5, 2010**  
**2:30 p.m. MacMillan Theatre**  
**Edward Johnson Building**

**2010-11**

*A joyous music season*

# UNIVERSITY OF TORONTO WIND SYMPHONY

Jeffrey Reynolds, conductor  
Erik Leung, graduate student conductor

① **Bells**

**Ian MacDougall**

② **Russian Christmas Music**

**Alfred Reed (1921-2005)**

③ **A Movement for Rosa**

**Mark Camphouse (b.1954)**

④ **October**

Conducted by Erik Leung

**Eric Whitacre (b.1970)**

INTERMISSION

⑤ **Strut**

**Libby Larsen (b.1950)**

⑥ **Prelude and Gloria, from Cantata No. 141**

**J. S. Bach (1685-1750)**  
Adapted by Frank Erickson

⑦ **La Fiesta Mexican**

Prelude and Aztec Dance  
Mass  
Carnival

**H. Owen Reed (b.1910)**

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# Program Notes

## Bells

IAN MCDUGALL

Ian McDougall was born in Calgary and grew up in Victoria, leaving in 1960 to tour in Great Britain with the John Dankworth Band. He returned to Canada in 1962 and began a lengthy career as a freelance player, composer and arranger in Vancouver and in Toronto where he was also the lead and solo trombonist with Rob McConnell's Juno and Grammy award-winning Boss Brass until 1991. Several of McDougall's compositions were performed and recorded by the Boss Brass, and since the early 1980's he has become even more involved in composition with performances of his works by the CBC Vancouver Orchestra, the Lafayette String Quartet, the Toronto Symphony Orchestra, the Rob McConnell Tentet, and the Toronto Cantata Chorus, and others. McDougall now resides in Victoria, where he continues to play, compose, and teach. He taught trombone, composition, and jazz studies at the University of Victoria, leaving there in 2003 as Professor Emeritus.

Written to celebrate the wedding of a friend, McDougall's *Bells* is a powerful and festive work that showcases the brilliance and splendor of the brass sections.

## Strut

LIBBY LARSEN

Libby Larsen is one of America's most prolific and performed living composers. Praised for "assembling one of the most impressive bodies of music of our time" (*Hartford Courant*), Larsen has created a catalogue of over 400 works spanning virtually every genre from intimate vocal

and chamber music to massive orchestral works and over twelve operas. Constantly sought after for commissions and premieres by major artists, ensembles and orchestras around the world, Larsen has established a permanent place for her works in the concert repertory. She is a past holder of the 2003-2004 Harissios Papamarkou Chair in Education at the Library of Congress and recipient of the Eugene McDermott Award in the Arts from the Massachusetts Institute of Technology as well as a Lifetime Achievement Award from the American Academy of Arts and Letters. In May 2010 she was awarded the George Peabody Medal for Outstanding Contributions to Music in America.

Larsen wrote *Strut* following an invitation from Tim Mahr to compose a work for the St. Olaf Band as it celebrated the centennial of the Department of Music at St. Olaf College. In her programme notes she writes: "I was immediately honored and intrigued with the possibilities that music offers a composer to 'honor' music making and the tremendous talent and vigor of St. Olaf's professional and student musicians over the past century. For some reason, the phrase 'strut your stuff' exploded into my mind and I recognized that this new work, *Strut*, had to spring from that inspiration. 'Strut' is a noun: a dance, a brace, a support; a verb with many synonyms including swell, bulge, thrust forth, stick out, contend, strive, quarrel, and bluster as well as exult, swagger and 'to stand erect at one's full height.' All of these meanings - nouns, verb, and attitudes - are at the heart of this new celebratory work for the great St. Olaf Band. All that remains is for the band to do what it does so well - strut its stuff."

## Russian Christmas Music

ALFRED REED

Born in Manhattan, Alfred Reed (1921–2005) grew up with music as a regular part of his life and became well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school. After early musical training on the trumpet as well as studies in theory and harmony, Reed enlisted in the Air Force during World War II, and was assigned to the 529th Air Force Band. During his three and a half years with this organization he became deeply interested in the Concert Band and its music, producing nearly 100 compositions and arrangements for band before leaving the Service. Reed went on to become one of the most prolific composers in North America in addition to becoming an important figure in conducting, music education, and the business of music publishing.

Written in 1944, *Russian Christmas Music* is one of the most popular and frequently performed pieces in the concert band repertoire. Reed was commissioned to write a piece of “Russian music” for a concert in Denver, Colorado. The aim of the concert was to improve Soviet-American relations, and as such it was to include premieres of new Soviet and American works. Prokofiev’s March, Op. 99 was originally intended to be the Russian work. However, when it was discovered that it had already been performed in the United States, Reed was assigned to write a new piece with only sixteen days left before the concert was to take place. Written to convey the sounds of Eastern Orthodox liturgical music, *Russian Christmas Music* is set in a single movement that consists of four sections: *Carol of the Little Russian Children* (based on a 16th Century Russian Christmas Carol), *Antiphonal Chant*, *Village Song*, and *Cathedral Chorus*.

## La Fiesta Mexicana

H. OWEN REED

Born in Odessa, Missouri in 1910, H. Owen Reed enrolled in the School of Music at the University of Missouri in 1929 before transferring to Louisiana State University in 1933. There he received the degrees Bachelor of Music (1934) and Master of Music (1936) in composition, and a Bachelor of Arts (1937) in French. He continued his studies at the Eastman School of Music where he received his Ph. D. in composition in 1939. Reed’s published compositions include a variety of works for orchestra, band, voices, opera, and chamber music, and eight books on music theory and composition. Deeply interested in folk music, Reed studied folk music in Mexico over six months in 1948–49, returning for another month’s study in the summer of 1960. He continued his study of folk music in the Caribbean in February 1976, in Norway in the summer of 1977, as well as extensive study of American Indian music in New Mexico and Arizona. Reed’s 1948 visit to Mexico was sponsored by a Guggenheim Fellowship, and one of his projects while there was to write a symphony for Col. William F. Santelman and the U.S. Marine Band. While living in Cuernavaca he became inspired to write a three-movement symphony based on Mexican folk songs. He set about collecting a number of songs to use in this symphony, including the Mexican march *El Toro*, the *Aztec Dance* (which he purchased from an ethnomusicologist who had collected Aztec folk music in the mountains of Mexico), and the mariachi tune *El Son de la Negra*. He also made extensive use of the two-against-three polyrhythm which he described as a standard cliché of young Mexican musicians. Recognizing that this music would lend itself well to choreography, *La Fiesta Mexicana* has since been performed with dancers, costumes and staging.



## A Movement for Rosa

MARK CAMPHOUSE

Composer-conductor Mark Camphouse was born in Oak Park, Illinois in 1954. He holds undergraduate and graduate degrees in music from Northwestern University where he studied conducting with John P. Paynter, composition with Alan Stout, and trumpet with Vincent Cichowicz.

Camphouse began composing at an early age, with his First Symphony premiered by the Colorado Philharmonic when he was 17. His works for wind band have received widespread critical acclaim and are performed widely in the U.S. and abroad. Currently Professor of Music at George Mason University, Camphouse has served as a guest conductor, lecturer and clinician in 40 states, Canada and Europe. He was elected to membership in the American Bandmasters Association in 1999 and has served as coordinator of the National Band Association Young Composer Mentor Project since 2000. He conceived and edits the unique multi-volume book series *Composers on Composing for Band*.

*A Movement for Rosa* was commissioned by the Florida Bandmasters Association honoring civil rights heroine Rosa Parks and was composed and orchestrated over a three-month period: August - November, 1992. With a duration of approximately 11 1/2 minutes, this 'movement' -- a quasi-tone poem -- contains three contrasting sections. Section I evokes Rosa's early years, from her birth in 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. Section III is one of quiet strength and serenity. The work's final measures serve an ominous reminder of racism's lingering presence in modern American society. - Mark Camphouse

## October

ERIC WHITACRE

An accomplished composer, conductor and lecturer, Eric Whitacre has quickly become one of the most popular composers of his generation. To date, Whitacre's published works have received thousands of performances and have sold in excess of one million copies worldwide, and over the past few years his loyal fans and supporters have moved online, spreading his popularity to an ever-expanding worldwide audience. Although he received no formal training before the age of 18, he was inspired by his first experiences singing in college choir, and he completed his first concert work, *Go, Lovely, Rose* at the age of 21. Whitacre went on to study at the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize and Oscar-winning composer John Corigliano. Many of Whitacre's works have entered the standard choral and symphonic repertoires and have become the subject of several recent scholarly works and doctoral dissertations. He has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association and the American Composers Forum, and in 2001, he became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association.

Eric Whitacre wrote *October* at the request of Brian Anderson, commissioned by a consortium of thirty high school bands from Nebraska. In describing the inspiration behind his composition, Whitacre writes: "October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are

inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.”

**Prelude and Gloria**, from Cantata 141  
J.S. BACH, ARR. FRANK ERICKSON

Frank William Erickson (1923–1996) began studying piano at the age of eight, trumpet at ten, and wrote his first band composition when he was in high school. After high school he served with the United States Army Air Force from 1942–1946, during which time he wrote several arrangements for the army bands. Following the end of World War II he moved to Los Angeles where he worked as a trumpet player and jazz arranger, and he went on to study at the University of Southern California where he received his Mus.B. in 1950 and his Mus.M. in 1951, studying with Halsey Stevens and

Clarence Sawhill. Erickson went on to teach at the University of California at Los Angeles and became Professor of Music at San Jose State University. He was a life member of the National Band Association, elected to the Academy of Wind and Percussion Arts in 1986, and a member of the American Society of Composers, Authors and Publishers, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Phi Beta Mu, and the American Bandmasters Association.

Three of the seven movements J.S. Bach's Cantata 141 use the famous chorale melody from *Wachet Auf, ruft uns die Stimme* (also known as Sleepers Wake), a Lutheran hymn written by Philipp Nicolai. Erickson has made wonderful use of this melody in his transcription of the Prelude and Gloria from Bach's cantata, arranging it for performance by the modern concert band.  
- Notes by Michael Barth

## Biographies

**JEFFREY REYNOLDS** is Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Wind Symphony as well as instructor of trumpet and conducting. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble, among others, as well as playing many theatre and commercial engagements. He regularly conducts student, community and professional ensembles, including the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds and the Toronto Wind Orchestra. In 2007 he appeared as guest conductor at the Midwest Band

and Orchestra Clinic with the Oregon Symphonic Band. Jeff Reynolds received his PhD from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Jeffrey Reynolds is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across the country.

**ERIK LEUNG** is currently in his first year of a Master's degree in Wind Conducting studying with Gillian MacKay. Prior to coming to Toronto, he was the instrumental and choral director at Bishop O'Byrne High School in Calgary, Alberta. Erik is honored to be conducting the Wind Symphony and would like to thank Jeff Reynolds for this wonderful opportunity.

# University of Toronto Wind Symphony

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Hyeyeon Chung  
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Michelle Oliphant  
Wei Ting Pan  
Jacky (Chuen-Kit) Tam  
Diana (Wan) Zhang

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Cherie Yuen Yu Fu  
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Jeffery Pugh  
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Francisco Woo  
Clement Yeung

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Susanne Hung

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Wing Yee (Frances) Hwa  
Neil (William) Morley  
David George Pitman  
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David Zucchi

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